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"L'AMOUR"
By Jules Breton

—Courtesy M. Knoedler & Co., New York

Important Pictures in New York Galleries

By NEW YORK CORRESPONDENT

A PORTRAIT of General Henry Dearborn by Gilbert Stuart is one of the notable pictures in the gallery of M. Knoedler & Company. This picture was painted in 1812 and represents the General in the embroidered uniform of his rank. It is the original picture and has been copied five times by different artists. There is a replica by Stuart himself, owned by Mrs. Ray of New York, and another owned by Mrs. Welch of Philadelphia. It was purchased from the estate of Mr. H. C. R. Dearborn, of Roxburgh, Mass., a grandson of the General, and presented to the Calumet Club of Chicago, May 20, 1886, by Mr. L. J. Gage, President of the Com-

mercial Club of Chicago, in behalf of sixteen gentlemen. The Knoedlers purchased this picture from the Club.

General Dearborn was born in New Hampshire. He studied and practiced medicine until, like hundreds of others, his spirit was stirred by news of the Battle of Lexington. He at once enlisted a company of minute men and marched them to Cambridge. Naturally he was made their captain and was assigned to Stark's regiment. This regiment covered the retreat of the Americans when they reluctantly gave up the ground to the British at Bunker Hill. When Arnold made his expedition to Quebec, Dearborn went with him, was made a



GENERAL HENRY DEARBORN
By Gilbert Stuart

—Courtesy M. Knoedler & Co., New York

prisoner very early in the campaign, but paroled the following year. Interesting as it would be, an art article is hardly the place to follow up the history in detail of this active man. As a major, he took an important part at the battles of Saratoga and Monmouth, was made a colonel and served on Washington's staff after the closing battles of the war about Yorktown, which resulted in the surrender of Cornwallis.

Returning to the State of Maine, he was made a brigadier-general of militia and eventually major-general, became a member of Congress, and then Secretary of War, and collector of the port of Boston, in 1812. As senior major-general of the United States Army, he had charge of the militia which captured Toronto and Fort George, after which he was made United States Minister to Portugal, and again Secretary of War. The first building erected in Chicago was named "Fort Dearborn," and many institutions and corporations, not to mention some buildings, bear the same honored name. It seems that a very large number of people in Chicago who know Dearborn as a household word are very little informed as to the General's importance or abilities.

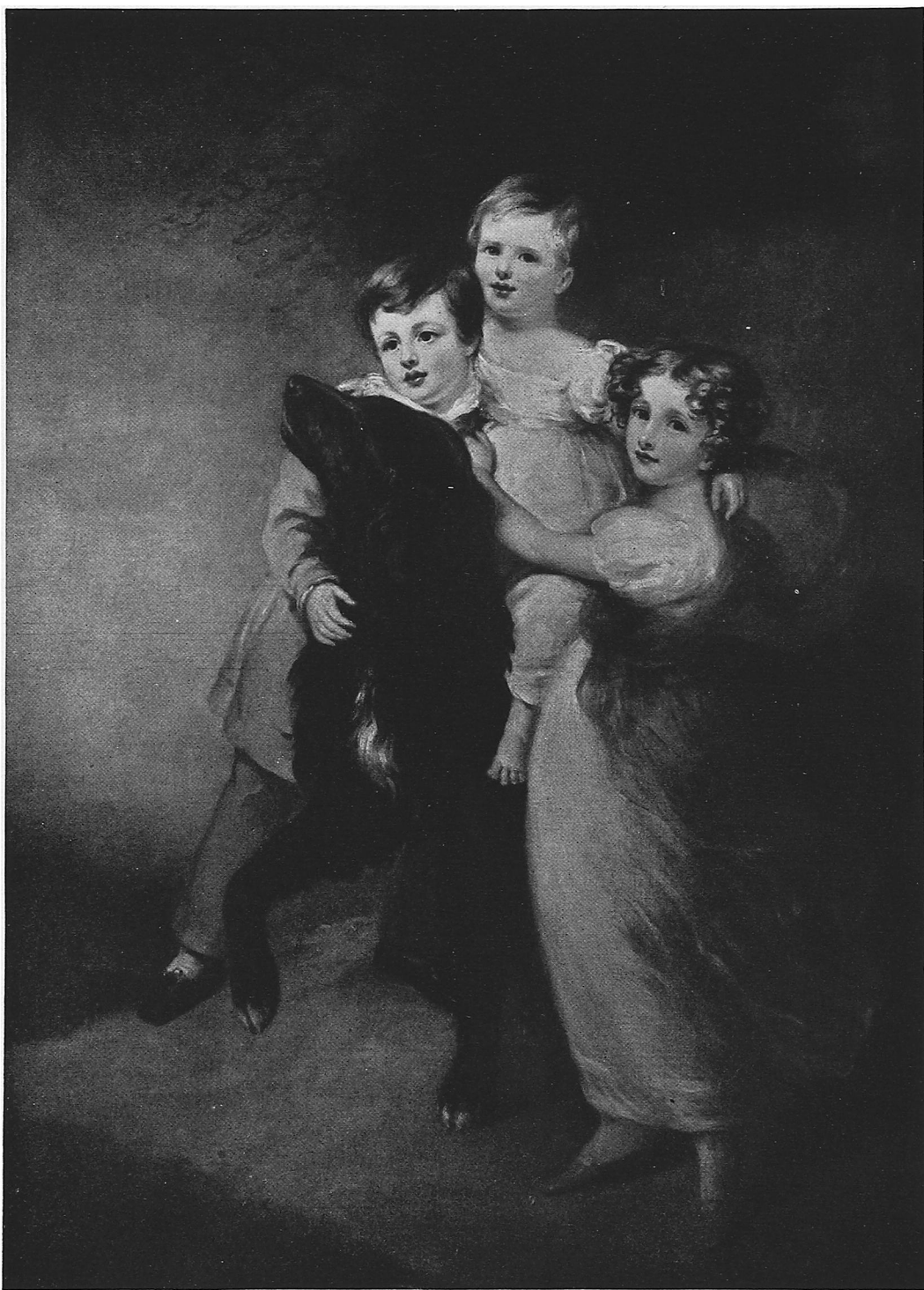
But it is Gilbert Stuart, the artist, who most interests us in this connection. As he was born in 1755 and arrived at some maturity just at the commencement of the Revolutionary War, of course he was a British subject and loyal to his king and country, as he had a right to be. We intensely patriotic Americans comprehend but little the situation of a man devoted to art, who looked upon this threatening rebellion with unsympathetic eyes. No one has a right to condemn a Tory who was loyal to his king, and at this late date it is time we modified our sentiments about Tories.

Stuart was a native of Rhode Island; his father was a Scotchman and a manufacturer of snuff, and in the snuff mill which his father built Stuart was born. It was a quaint gambrel-roof with all the sim-

ple features which we know in that style, including its low doorway; and the house still stands. The mill not being very successful, was abandoned, but Mrs. Stuart had an income which sufficed to make life pleasant.

The boy, who became a great painter, seems to have been a very capable though self-willed boy, was always indulged and never corrected. At thirteen years of age he made important drawings and made oil paintings of dogs. His earliest portraits date back to his fourteenth year. His painting master, a Scotchman, returned to his native land the day before the Battle of Bunker Hill. He took young Stuart with him, but it was all for no good, and he returned to America, dirty and in rags, in a coal ship. However, having developed some years of experience, he became more serious, got orders for portraits and painted them well. It seems that he went to England again with a view to obtaining an introduction to Benjamin West, the popular American artist. He delayed securing a presentation to him, and, becoming pinched for funds, his knowledge of music saved him. Passing a church and hearing the organ music, he attempted to enter the church, but did not do so because he feared the woman pew-opener, who certainly would face him with a demand for a tip, and he had no money. Watching his opportunity and dodging the woman official, he presented himself to the organ-player and succeeded in getting a job as organist at sixty pounds a year. Small as the salary was, it gave him an opportunity to paint when he felt like it.

Thus improvident and unreliable, he succeeded in getting an introduction to West and became his pupil. This was no small thing, because West had become court painter to George III. He exhibited at the Royal Academy in 1782, and made a success of portrait painting. Stuart lived like a prince, his ready wit and sparkling humor drew large numbers to him. He married a



GROUP OF A NOBLEMAN'S FAMILY WITH A DOG
By Sir W. Beechey

—Courtesy M. Knoedler & Co., New York

woman with a fine voice, which we can readily understand was to his taste. He was so extravagant that he had no money to pay return passage to America, but he did as many another artist has done—painted the ship owner's portrait. Of course he was very anxious to paint Washington. Having been absent from the country seventeen years, and having had many successes, he received a cordial welcome, secured the sittings from Washington and nearly all the grantees of America. Thus we see the wayward boy making a success and actually saving his money. Removing to Boston and making his home there for the rest of his life, we see Stuart, the American, and forget that he was ever Stuart the Tory. When chided for inveterate snuff-taking, he replied, "I was born in a snuff mill."

We thus see that Stuart had distinct artistic talent. His painting is much like that of other English artists, especially good in flesh tones. In looking at his pictures today, and comparing them with the followers of Sir Joshua Reynolds, we are impressed with the richness and brilliancy of his color. Adding to this, great sprightliness and wit and tact, it is no wonder that he made a great success. I scarcely know another painter of that coterie who used color in exactly the same way or with the same brilliancy. At the same time there was a decided resemblance in the paintings of all these men and it was quite different from that of the celebrated continental portrait painters; less academically drawn, they were very superior in tones.

Another interesting picture at Knoedler's is by Sir William Beechey, who was born 1753 in Oxfordshire. Beechey exhibited at the Royal Academy at the moment when Constable and Turner were born, and his pictures continued to appear in the Royal Academy. At this time Lawrence was eight years old. Beechey continued to exhibit until eight years after Lawrence's death, covering a period of sixty-two years. He commenced at the period of early English art,

witnessed changes in the form of English government, and the advent of all scientific improvements, including gas, the railway and steamships; saw the expansion of England from an island government to a world power.

Beechey was a strong character. At one time his uncle locked him in an upstairs room to force his attention to his lessons. But the half-grown boy escaped by the window and ran away. When chased and in danger of being captured, he jumped into the river and swam across, finding his way to London. We must remember that these were the days when England had no native art; but he earned a living by painting coats of arms, signs and similar things, and one of his patrons secured for him an opportunity for a little of the sort of instruction that could be given, and finally the Royal Academy having been instituted, and its school started, Beechey became a pupil there. His second wife bore him fifteen children and she also found time to paint.

Beechey's portrait shows him wearing a Colonial high dickey with white cravat, the ends of which are tucked into his coat, making a sort of jabot. He had a very strong face, a big nose, a square forehead and dark hair. He had nine pictures at the Royal Academy against eleven by Lawrence and, in 1793, was elected an Associate. From this period comes the portrait group, "A Nobleman's Family with Dog," the entry being in 1791. Beechey received a commission to paint George III mounted on his favorite white horse, "Adonis." The king is attended by several of his generals and Beechey sketched the group and showed it to the king, who commissioned him and secured an excellent picture, on the strength of which the king knighted him. This was the only large picture painted by an Englishman up to this time. Though Beechey had little practice in animal painting, by his careful study and large intelligence he made a distinct success. The canvas was thirteen feet by sixteen and is known as

*"VILLAGE LA NUIT"*By *J. C. Cazin*—*Courtesy M. Knoedler & Co., New York*

Beechey's best picture, although it naturally is somewhat artificial. On the strength of it he was made a Royal Academician. It has all the faults of the school of Sir Joshua Reynolds, but evidences a high order of talent.

There are also two modest sized pictures, one by Cazin, called "Village la Nuit," and the other by Jules Breton, called "L'Amour." Cazin's picture was painted in 1889, and took a gold medal at the world's fair in Paris, 1900. The well known choice tone pervading all Cazin's work is found again in this moonlight work. Probably there is no one else in the world who can

create artistic greys quite as well as Cazin, and his color is original and exceedingly pleasing. The feeling of moonlight flooding this picture is beautifully found, and the silence of the night, the weird light of the moon is exceedingly superior. Since Cazin's death pictures of this kind by him have commanded noble prices and found homes in the choicest locality.

Jules Breton's picture called "L'Amour" was painted in 1905 and comes directly from the artist. These two figures wandering about in the fields of France are evidently much affected by each other's presence.